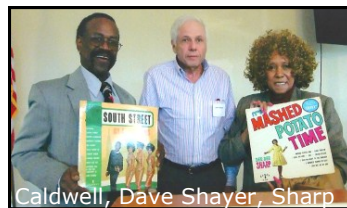


PHILLY'S BROADCAST PIONEERS...A TRIBUTE TO DICK CLARK

If one was to say, the world's oldest teenager, the guy with the Dentyne smile, or American Bandstand, all those sentiments would certainly apply to the legacy of Dick Clark. However at a recent tribute held in his honor, by the Broadcast Pioneers Of Philadelphia, the reflections were much more personal, from many who worked alongside him, including Bandstand dancers, and performers, all with memories of Dick Clark as a music industry visionary, astute businessman, humanitarian, and friend.



Caldwell, Dave Shayer, Sharp

By Eddie Collins

Stephen Caldwell (The Orlons) - On the Dick Clark 'Caravan Of Stars' tours, Stephen reflected, "He treated us young folks like adults, not like children, anywhere we went, the accommodations were always top notch, Dick showed us we were appreciated by him, he was a man of greatness."

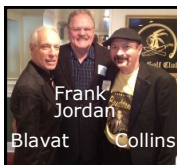
Bonnie Nadley - Sharing her memories being a dancer on American Bandstand as a high school teen in 1961, and continuing correspondence with Dick Clark over the years. Nadley remarked, "He was a giant of a man and touched the lives of so many people."



Dee Dee Sharp - Reflecting on Dick Clark demonstrating protectiveness and safety of his performers, as racial tensions were evident in Jackson, Mississippi during a 1964 'Caravan Of Stars' tour, Ms. Sharp recalled stones being thrown at the tour bus, stating "Dick told us not to be afraid, and said, if they can't respect us, we can't respect them."



Other featured speakers at the event were former WFIL TV producer Lew Klein, American Bandstand dancers Arlene Sullivan, Bill Kelley, Ray Smith, Billy Carlucci of 'Billy & The Essentials,' and radio legend Bill Wright Sr. who stated, "The biggest heart I ever encountered, and the biggest one in show business was my good friend, Dick Clark."



Blavat Collins

For more information on the Broadcast Pioneers Of Philadelphia: www.broadcastpioneers.com

The event held on December 19th 2012, at the Bala Golf Club in Philadelphia, was emceed by Corky Warren, who introduced to the Broadcast Pioneers members and guests, a number of distinguished personalities, all sharing some of their fondest recollections:

Jerry "The Geator" Blavat - Giving a colorful view of his early American Bandstand days, in which he staged a picket line at the WFIL TV studio, to protest Dick Clark replacing former show host Bob Horn, Jerry explained, that Dick soon understood his loyalty to Horn, and asked him for the same. "From that day in 1957 until the day he died, he was my friend, the man is to be respected not only for what he did for the industry, but for what he did for each and every one of you, and your lives," said Blavat.



Frank Maffai/Joe Terry (Danny & the Juniors) - According to Frank, "Dick said these dances come and go, change the title of the song ("Do The Bop") to "At The Hop," and tell in the lyrics all the stuff that happens at a record hop." Clark's intuition gave them an instant million seller. According to Joe Terry, "He was the hardest working man in show business, and we just loved him."

Ron Joseph - A dancer on American Bandstand, he recalled his 16th birthday, receiving a cake from Dick Clark and was asked by him what he intended to do in life, responding "I want to have a show like yours". Joseph, who went on to have a lucrative career in television and radio, cited Clark as being the inspiration behind his success.



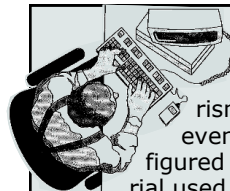
KEY NOTES

PUBLISHED BY KEYSTONE RECORD COLLECTORS
P.O. Box 10532, Lancaster PA 17605 | 717-898-1246 | recordcollectors.org

APRIL 2013
ISSUE #196
Inside...

- ♪ - Thanks Capt Jack!
- ♪ - Acappella Rules
- ♪ - Cadence Collector
- ♪ - Philly Broadcast Pioneers and more!

RAMBLINGS FROM THE EDITOR

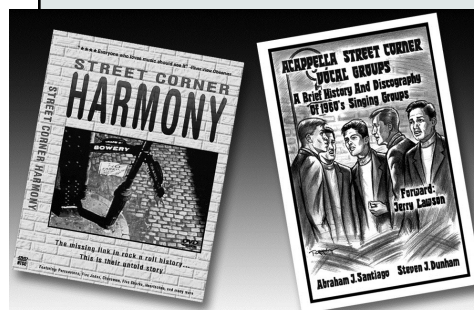


"Creativity is important, however plagiarism is faster." It can also get me in trouble even with my own material! If you haven't figured out by now, sometimes some of the material used is a template from a previous KEY-NOTES.

Each February I thank the current elected officers and the appointed ones. When putting together that info, I pulled from February, 2012. In the process, I missed mentioning Jack Supplee (again). Jack has for years handled placing classified ads in local newspapers to generate additional interest in our shows. This helps with our marketing efforts (in addition to show flyers, press releases, our website, the marquee out front of the Continental Inn for a week and our Facebook page.) Jack, thanks again! I won't forget next February (I've already corrected my copy of KEY-NOTES #195 when I use that info as the template!

Derek

B. Derek Shaw
KEY-NOTES Editor
& Communications
bdshaw@lunginfo.org



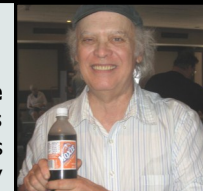
Acappella
DVD and Book
Review
by Steve Yohe

Originally the term was a cappella referring to literally "in the style of the chapel." The term acappella (without the space between the a and c) first appeared in Jersey City and New York City in the early sixties and was applied to R&B and doo-wop, four part urban harmony singing without musical accompaniment. Sometimes referred to as street corner harmony because of its origins, it was "discovered" and popularized by "Slim" Rose of the Times Square Records Store, Wayne Stierle (Candlelite Records), Stan Krause (Catamount Records), and Eddie Gries and Donn Fileti (Relic Records).

If doo-wop is "the forgotten third of rock and roll," as Drs. Anthony J. Gribin and Matthew M. Schiff claimed, then acappella is the second cousin. Neither gets the respect or recognition that it deserves, despite the efforts of PBS; the Persuasions; and Sing Off, NBC's great acappella show from 2009 through 2011. The DVD and book below attempt to set the record straight about the importance of acappella as a subgenre of rock and roll. They do so by discussing not only the music and groups but also the cultural climate of the time and its impact on the music.

Acappella Street Corner Vocal Groups includes an authoritative brief history and discography of the genre. The authors Abraham Santiago and Steven Dunham give a literate and incisive account of how acappella

VIEW FROM THE TOP



Thanks to Vice President Eddie Collins for filling in for me with this column, last issue. If anyone has noticed, we are continuing to enjoy some big crowds of buyers at our shows, vendors are saying that sales are going great. Keep your stock up to date and freshen it up each month and you'll see sales grow for you too. We've added more space in the opening of the 'Showroom South' located across the hall from the main showroom. This lets us add up to 14 more dealers if needed. Don't forget to check it out when you are visiting the Pennsylvania Music Expo.

We have a couple of dealers that are now well up in to the 200+ shows attended range, Jack Supplee and Dave Kressley and his helper Kenny. Make sure you give them a special thank you for being devoted supporters of the KRC!

More to come!

Dave Schmidt
2013 KRC President
NRCMusings@aol.com

developed and why it thrived from the '60's through the early '70's as a catalyst in preserving the great R&B group sounds of the '50's. They include as well the stories of the major proponents of the style and biographical sketches of the groups, along with over 40 pages of pictures of the LP's, pioneers, and groups that sang the harmonies. There are also discographies listed by groups, 45's, and LP's that were released. Some of the recordings were new; some were demo tapes that groups did to interest record companies in releasing records by the groups.

The companion DVD is **Street Corner Harmony**, which accurately, I believe, refers to acappella as "the missing link in rock n roll history." Produced, directed, and written by Abraham J. Santiago, the video features interviews with Jerry Lawson (of the Persuasions and Talk of the Town), the producer, and countless other performers from then and now. It puts acappella in a social and historical as well as musical perspective.

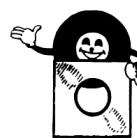
It includes vintage footage from TV and concerts, photos, and excellent anecdotes by the performers as well as excerpts of performances by the groups. My only complaint is that more extensive performances by the groups weren't included. With a running time of 63 minutes, there would have been plenty of room to include more music.

The selling price for the book is \$9.95 and for the DVD \$19.95. Purchased together, the cost is \$24.95. Go to www.ricocreative.com/harmonyintro.htm or call Rick Orisak at 858-505-0654 to purchase.



#196, April, 2013

Like us on Facebook!

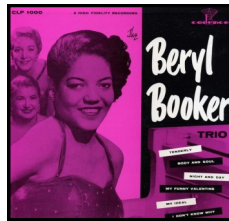




COLLECTING THE DISCOGRAPHY OF A LABEL HOW I BECAME AN AUTHORITY ON CADENCE RECORDS By Ed Fox

My mother had a 1950's 45rpm record collection. She let me play with them when I was a toddler, so I managed to trash those long before I was old enough care for them or appreciate collecting. My favorite record of hers was "Bird Dog", by the Everly Brothers. I never forgot the iconic maroon and silver logo, the art deco text and metronome, and the bright jangly sounds in the grooves. I left it on the dashboard of the car in the Pomeroy's parking lot, and that was the end of that.

I started learning about the hobby of record collecting at around age 14, which would be 1984. I would go to record stores and flea markets constantly. Relatives would also gather unwanted records from anywhere and everywhere for me. My biggest "enabler" was my Aunt Rose. She was an avid music buff and had an extensive collection of LPs—mostly from the 60s and 70s. She would take me shopping for records, listen to records with me, and share stories of the songs or artists. Eventually she gave me all of her records, too. My insatiable appetite, appreciation for older sounds and a never-ending supply exposed me to a lot of different kinds of music - more than most other kids my age.



About 10-11 years later, I spotted a few of those maroon and silver labels again among a stack of donated records. I remembered the label immediately. I played the records, and enjoyed them a lot. I also noticed that they all had something in common. Maybe it was the arrangements, the "extra textures" like knee slapping or finger snapping - but they all shared a bright, happy nature that seemed to embody 50's pop music (at least to a kid born in 1970). I wanted to check out some more of these records.

I still have a chapter from the reference section of one of my first price guides. It's about collecting independent labels. The article made an argument for the appeal of small labels, and the draw for many collectors of being the exclusive owner of something out of the ordinary. I realized that what I felt compelled to do wasn't weird, but a bona fide method of collecting.

Eventually I found Keystone Record Collectors, and went to the shows in Columbia. There in the Market House was one particular vendor (I don't remember his name) who organized his records alphabetically by label. While that may seem like an odd thing to do, for me it was brilliant.

In the days before the internet, research like this had to be done manually. It was not nearly as easy. I went through my Jerry Osbourne price guide, and went down the label columns. Whenever I saw "Cadence", I wrote the record number and artist info down. Then I would revisit this vendor at the KRC shows and grab everything he had behind the tab that said "Cadence". If I didn't buy it, I wrote the info on the label down. That's when this vendor gave me the holy grail.

"Do you know about Mike Lund?", he asked.

"Who?"

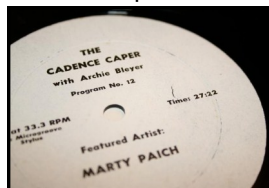
"Mike Lund. He bought the warehouse of the remaining unsold Cadence stock and is selling them by mail. He knows all about the label and the owner, Archie Bleyer."

They say that the universe will open up and show you the way. I was brought right into the hands of the authority on Cadence Records. (Now if only it would open up again and tell me the Powerball numbers.)

Michael Paul Lund is a syndicated music writer, lecturer, and expert on American standards. He also was the owner/operator of Serendipity Recordings. This mail-order record business specialized in vintage recordings by great vocalists and pop acts. He once did a radio show about the great library of recordings of the Cadence label, and met and interviewed former Cadence head Archie Bleyer. They struck up a friendship. Before Archie passed away in 1989, he gave Mike Lund the remaining Cadence dead stock from the basement of his home in Long Island. He had many copies of the whole label run in unplayed condition, and set about selling them through his mail order company.



I couldn't believe my good fortune. Now I had a connection for mint condition records and a source for endless knowledge of the label. Slowly over the years, I would spend hundreds and hundreds of dollars with Serendipity Recordings and Mike and I would become friends. It was quite...well, serendipitous.



(continued on page 3)

With Michael Lund's inventory and record stores (and later, or course, ebay), I got to work.

112 singles. 71 albums. Slowly, after years and years and years of persistence, I got them all. Michael even had some Cadence ephemera and promo materials. Occasionally he'd slip a piece or two into my order. I have Cadence letterhead, Archie Bleyer's promotional head shot, a Christmas card from the Chordettes, and radio shows (on LP) that were recorded by Archie Bleyer himself. When I made my last order with Mike, he congratulated me on having the most thorough Cadence collection in the world (next to his, of course).



I have a lot of other records, across many time periods and genres. Now I graze, and buy anything that strikes me. But Cadence will always have a special place for me. I think what I like the most about having the entire run of a small label is that you end up with a body of work that reflects the style and decision-making of one person. Usually that person has the foresight to spot talent when it's just starting and unknown. Archie Bleyer's label did not help champion rock-n-roll like Sun or Specialty, but he had a knack for knowing what people wanted, and gave it to them with a unique style and grace. That alone is worthy of remembering and honoring.



My favorite Cadence 45s:

1277 "Adorable"/"Thunderbolt" by The Four Esquires

"Thunderbolt" is a fantastically cheesy swinger that's full of hand claps, timpani drums, and even a real bolt of lightning. It is everything that I like about these records all in one, and turned up to 11.

The hardest Cadence record for me to find:

1317 "Orange Blossom Special"/"Black Mountain Rag" by Gordon Terry

Gordon Terry was a Grand Ole Opry violinist, and when Archie wanted to go into the country market, he signed Gordon and the Everly Brothers. Considering the popularity of the Everly Brothers records, and the obscurity of some of the label's pop releases, I was surprised that I had such a hard time finding this record.



The most valuable Cadence Record:
1339 "Dear Don"/"How Much I Love You" by The Metronomes

Archie Bleyer insisted that his artists know how to read music. So Cadence never had any other true Doo-Wop groups except for the Metronomes. They actually didn't have a name at all when they signed, so they chose the label's iconic metronome. The Metronomes recorded 2 singles for Cadence, and both are very sought-after.

The Cadence Story At-a-Glance:

Archie was on-air conductor for the Arthur Godfrey television show.

Young Godfrey crooner Julius LaRosa had requests for a recording of a song he sang on Thanksgiving Day, 1953. Archie and Julius rushed to record it to meet demand, and Cadence was born.

First single number was Julius LaRosa's birthday: 1-2-30 (1230)

Arthur Godfrey fired Julius LaRosa on live radio. It was a major scandal. Later Godfrey fired Archie Bleyer, too.

Archie used his connections in broadcasting to find new acts to sign to his label.

Link Wray's "Rumble" single was released at the suggestion of Archie's daughter, but Archie didn't like Wray's music, and shelved the remaining tracks that were recorded to complete an album.

Cadence records had the most popular comedy album of all time (until the 1980's): Vaughn Meader's "The First Family" (a JFK parody). At one point, several pressing plants at other labels were pressing this for Cadence to try to meet demand.

Archie started losing acts to larger labels, and found it hard to replace them.

Cadence had a jazz subsidiary, Candid. Managed by Nat Hentoff, it released many highly acclaimed jazz classics during its brief run from c.1961-1963.

Archie didn't like the direction music was headed in 1964 (British invasion, garage, etc) and folded the label on his own in September, 1964. Archie Bleyer sold the master tapes to Andy Williams. Andy started Barnaby Records to handle the catalog.

If you are interested in label discographies, and perhaps collecting, a great resource is Both Sides Now. They have label histories and release listings for countless labels on their website: www.bsnpubs.com



KEY NOTES

Issue #196 - April, 2013

EDITOR, GRAPHICS and LAYOUT: **B. Derek Shaw**
CONTRIBUTORS: **Eddie Collins, Steve Yohe**, Ed Fox
PHOTOS: **Eddie Collins**, Broadcast Pioneers, Ed Fox
CHANGE OF ADDRESS: P.O. Box 10532, Lancaster, PA 17605
NEWS/PHOTOS/IDEAS: 329 Rathton Road, York, PA 17403-3933
bdshaw@lunginfo.org

(Deadline for KEY NOTES #197 is May 5th)

Names in **bold** type are members of Keystone Record Collectors